

G A S L B L A S

## The FOOL of FORTUNE.

A new Pantomimic Entertainment.

IN TWO PARTS,

As Performing at the

*Royalty Theatre,*

WELL-STREET, GODMAN'S-FIELDS.

The Pantomime, Songs, - Duets, Trios, &amp;c.

By Mr. BATES.

The Overture and Music by Mr. Reeves.

The Scenery, Machinery, &amp;c. designed and executed by

Mr. Dixon.

LONDON:

Printed by J. SKIRVEN, (65,) Ratcliff-Highway;

For W. BATES:

And sold by A. CLEUGH, (23,) Ratcliff-Highway; and  
at the Theatre.

Price Six-pence.

### DRAMATIS PERSONÆ.

Gil Blas, . . . . Mr. BATES.  
His Father, . . . . Mr. FOLLETT, Sen.  
Gil Perez (his Uncle) Mr. GRACE.  
Spaniard, . . . . Mr. COOPER.  
Pompey (his Servant) Mr. SIMPSON.  
The Banditti by Messrs. FOLLETT, Jun, BOURK,  
HUDSON, GAUDRY, MENEGE, &c. &c.  
Domingo (the old Negro) Mr. ANSEL,  
Dorothea (the fat Cook) Mr. DAVIES.  
Father Dominic, . . Mr. WATTS.  
Lay Brother and Fabricius, Mr. CHAMBERS.  
French Dancing Master and Sylvio, Mr. KEEN.  
Captain of the Banditti, and Doctor Sangrado,  
Mr. W. PALMER.  
Spanish Lady, . . . . Miss BERRY.  
Gil Blas' Mother and Duenna, Mrs. BURNETT.  
Country Girl, . . . . Miss BURNETT.  
And Viletta (Daughter to Sangrado) Mrs. GIBBS.  
The DANCES by  
Mr. HAMOIR, Mr. SAULNIEA, Miss VALOIS,  
and the two Miss SIMONETS.



WILLIAM L. A. S.

The Fool of Fortuna

1847

In the year of our Lord 1847

the author of this work

has been favored with the

publication of this work

by the publishers

of New York

and of London

and of Paris

and of Philadelphia

and of Boston

and of New Orleans

and of St. Louis

and of Cincinnati

and of Chicago

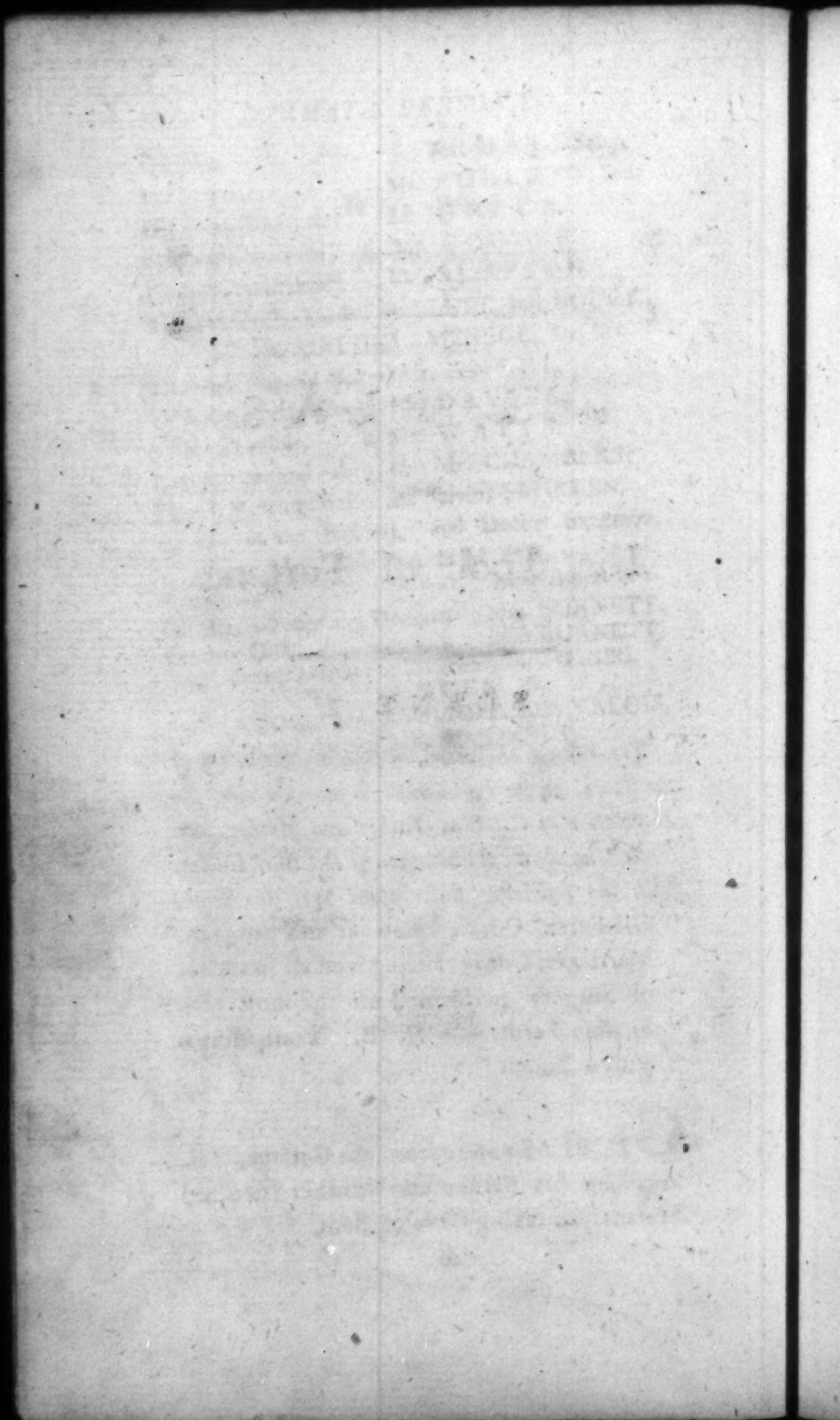
and of San Francisco

and of Portland

and of Seattle

and of Tacoma

and of Vancouver





( 2 )

GIL BLAS



GIL BLAS;

or,

The Fool of Fortune.

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SCENE I.

*The Village of Oviedo, in Spain; at the top of the Stage, on the right-hand, a poor Cottage, the Habitation of Gil Blas' Father and Mother. On the left-hand, an old Mansion of Gil Blas' Uncles, with the following Inscription over the Door,*

" Gil Perez, Curate, Lawyer and Surgeon.  
" Marriages, Conveyancing, and all Branches  
" of Surgery performed on the most rea-  
" sonable Terms.—N. B. Teeth drawn  
" with a Touch."

**G**IL BLAS enters from the Cottage, followed by his Father and Mother (two old Peasants) as taking leave of them.

**B**

## GIL BLAS,

## RÉCITATIVE.

No more persuade, good Father dear,  
 Your Son, Gil Blas, to tarry here,  
 And Dame, pray cease this useless pother;  
 In vain sue Father and old Mother,  
 Resolv'd I am, abroad to rove,  
 Myself and Fortune to improve.

## S O N G.

At home, no longer waste my time,  
 A sprightly Lad, just in his prime  
 Should travel to improve:—

Mynheer shall teach me trade and thought,  
 In France, to caper I'll be taught,

To gain Madona's love,

## II.

Each country's art, I'll learn a part,  
 Italian Sa-Sa—Tierce and Carte,

To guard my Cara Sposa;

In England, Boxing, so renown'd,

A genteel way to knock you down,

Quite "alamode Mendoza."

## III.

When thus accomplish'd I return,

With envy every bosom burns,

At my so great éclat;

The ladies leer as I pass by,

And list with an inviting eye,

"My life! my soul! Gil Blas."

The Father then desires he will take leave of his Uncle—Gil Blas goes up to his house—knocks at the door, and Gil Perez comes out. Gil Blas informs him of his intention of travelling; his Uncle approves it, but the Father and Mother attempt to dissuade him—at last by the Uncle's persuasion, they consent—the Father then (who appears to have been an old soldier) presents him with a rusty Toledo, a pair of Pistols, and his Tobacco Pouch (having first taken a quid himself) the Mother brings him out a Bundle of Clothes, a Dram Flask and a Prayer Book—the recommends Devotion to him, and the Father bids him fear the gallows—his Uncle then tells him he will do something for him, goes into his house, and immediately returns, and presents him with an alphabetical Horn Book, a Tobacco-stopper and a Purse with forty Ducats, Gil Blas thanks him—kneels for his blessing, embraces his Father and is preparing to be gone—the Uncle says he has another present for him, and goes to a Hovel or Stable that joins his house, opens the door and leads out an ass (saddled and accoutred in a grotesque stile) with holsters mounted, and a great pair of Jack-boots. Gil Perez presents the ass to his nephew as his last gift: Gil Blas puts on the boots, places the pistols in the holsters.

takes the whip, embraces his Father and Mother, afterwards his Uncle, who takes an affectionate leave of him, and repeats the same marks of affection to the ass by embracing him. Gil Blas sings,

## S O N G.

Sure, myself and friend jack,  
No good fortune will lack,  
As we merrily thro' the world pass,  
For fortune tho' blind;  
And to merit unkind,  
Will provide for a fool and an ass.

## II.

On thy friendship my friend,  
I can safely depend,  
Thou wilt ne'er prove a snake in the grass;  
For tho' thou shouldst bray,  
Yet, thou ne'er canst betray,  
Or expose thy best friend for an ass.

## III.

So now honest jack,  
Since I've mounted thy back,  
Adieu to good father and mother,  
And uncle so dear,  
Let your family prayer  
Be, success to poor jack and his brother.  
Rides off pleased and the parents return to  
their respective homes weeping,



## S C E N E II.

*The skirts of a forest, with a road leading past it; a post-chaise discovered as just broke down—the servant's horse tied to a tree, &c. the time appears as close of day.*

A young spaniard and his lady discovered as just alighting from the chaise, with post-boy and black servant assisting them. the spaniard menaces post-boy for the chaise falling (aloud whistle is heard within; the spaniard and lady seem alarmed, and ask post-boy the meaning of it—the boy seems frightened, informs them of the banditti that infests the forest. [A gun fires within and a second whistle, &c. is heard.] Spaniard runs to the chaise and fetches his toledo as to defend the lady—at this instant the captain of the banditti enters armed—presents a pistol and demands their money—Spaniard throws him his purse, which the captain takes up, and is going to rifle the lady—the spaniard stands on his defence with his sword—captain attempts to fire at him, and the pistol only flashes in the pan—he then draws his sword and engages spaniard, who disarms and wounds him—captain whistles as signal for assistance, and his going to present another pistol at them—spaniard closes with him, seizes his arm, and in the scuffle the pistol

fires into the air; at this instant the banditti rush in, rescue their captain,—wound the spaniard, who is overpowered and falls, the lady fainting by him (the post-boy and black servant runaway) the banditti rifle the chaise, take the portmanteau, and rob them of their purses, watches, &c. The banditti perceiving their captain wounded, are going immediately to kill the spaniard, the lady kneels to the captain and entreats for him, shews a ring, and says they were just going to be married, and begs as they have delivered up their all, to spare his life; the captain relents, says he fought bravely, and commands them to desist from further violence, then orders the banditti to conduct them to the cave, where he shall have his wound dressed—they put a handkerchief round the spaniard's eyes to blindfold him, and a double veil over the lady, and exit, as leading them to the cave.

### S C E N E III.

*An inner Part of the Forest, with a large Tree at the back of the Stage, a rising Hill and thickets of Bush, &c. N. B. The Moon discover'd Rising.*

The Post Boy and Black Servant run, as escaping from the Banditti.——Post

Boy hides himself behind the bush, and the Black gets into the tree:—Several of the Banditti cross, as in search of them—they whistle as signals and go off at different entrances—after which, Gil Blas enters riding on his ass as travelling through the forest; seems terrified at the signals of the Banditti and the thoughts of being benighted—an owl flies into the great tree and hoots—Gil Blas seems frightened and sings—

S O N G.

Oh! dismal night!

I'm sore affright!

What shall I do?—Where shall I fly?

Oh piteous case,

In such a place,

With one poor ass—the owl—and I:

(The Owl Hoots)——Owl, hold thy peace,

(Ass Brays in answer)—Good Balam cease,

Thou has no friend near,—nor I

Oh! piteous case!

In such a place,

With one poor ass—the Owl—and I.

This morning I,

My Daddy left,

My Mammy for her Boy did cry.

Poor honest Jack,

My trusty hack,

We both, I fear, from home did fly.



(*Owl! Hoots*)—Owl, hold thy peace,

(*Afs Brays*)—And, Neddy cease,

Thou hast no friend near,—nor have I.

Oh! piteous case!

In such a place,

With one poor Afs—the Owl—and I.

After the song, he pulls out his money

from a bag, and fearful of being robbed,

attempts to hide it by dropping it into his

boots—while he is thus employed, a man

dressed like a maimed soldier, with an old

hat twined up with a rosary of beads and a

pair of crutches under his arms approaches

him as a beggar, and holds out his hat for

charity, Gil Blas refusing, the beggar im-

mediately presents one of the crutches at him

(supported by the other) and it appears as

a carbine: Gil Blas frightened, is giving

him some money; at this instant others of

the *Banditti* steal on, surround him and

demand his money, &c. he denies having

any, but the beggar informs them it is con-

cealed in his boots;—they rob him, and

then discover the black in the tree, take him

down, blindfold them both—place them on

the afs back to back (with Gil Blas face to

the tail) then lead them to the upper part of

the stage to a rising hill by the side of a

thicket bush—whistle and stamp [as a signal

to those within] the hedge draws back—the



turf rises and discovers a pair of folding doors; leading to a subterraneous cavern, through which passage they descend, leading the ass with Gil Blas, &c. the doors are then let down, and the turf, closes as before.

# SCENE IV.

## *A Landscape.*

Two country girls enter as going to milking; they are met by a little plough boy, who pays his court to one of them—shows a ring he has bought her—reminds her of her promise to marry him—a rural courtship takes place, he dances to her then leaves her as going to plough—she sings to her companion.

## SONG.

WHAT virgin, or shepherd in valley, or  
grove,

Will envy my innocent lays,  
The song of the heart, and the offspring of  
love,

When sung in my Corydon's praise.  
O'er brook and o'er brake, as he hies to the  
bow'r,

How lightsome my shepherd can trip,  
And sure when of love he describes the soft  
pow'r.

The honey-dew drops from his lip;

How sweet is the primrose, the violet how  
sweet,

And sweet is the eglantine breeze,  
But Corydon's kiss, when by moon-light we  
meet,

To me is far sweeter than these.

I blush at his raptures, I hear all his vows,

I sigh when I offer to speak,

And oh! what delight my fond bosom o'er-  
flows,

When I feel the soft touch of his cheek.

Responsive and shrill be the notes of the spray,

Let the pipe thro' the village resound,

Be smiles in each face, O ye shepherds to-  
day,

And ring the bell merrily round.

Your favors prepare my companions with  
speed,

Assist me my blushes to hide,

A twelvemonth ago on this day I agreed

To be my lov'd Corydon's bride.

*End of Song they both exit.*

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S C E N E V.

*Inside of the Cavern of the Banditti—towards the back  
a long winding passage (or stair-case) as leading to*

*the forest, and at the top of it a strong door with bolts, bars, locks, &c. and a centinel to guard it; at the back of the Stage an arch as hewn out of the Rock, representing an inner Appartment fitted up as a Kitchen with a large fire and lamp hung up—About the front of the Cave appear in different places stores of plunder, as packing cases, bales of silk, clothes, boxes, barrels, &c. with provisions, and a great quantity of fire-arms, &c. several lamps hung in different parts of the Rock.*

Old Domingo, the black centinel, is discovered on the stair-case, as guarding the door; a signal is given without, and answered within—then he opens the door and the Captain enters, leading in the lady veiled, and the Banditti follow with the Spaniard blindfold; when they are in and the door fastened, they bring them to the front of the stage, and restore them to fight—the Spaniard and lady embrace, seem much surpris'd at the place they are in—the captain assures them they are safe, and requests them to rest and refresh themselves.—One of the banditti brings a phial to dress the Captain's wounds, who orders him also to give attendance to the Spaniard, which he does.—Another of the banditti appears enamoured of the lady, and offers to salute her, which the Spaniard perceiving, throws him from her and strikes him—the man draws his sword and is going

to kill the Spaniard—the captain interferes in behalf of the Spaniard, and threatens to shoot any man who shall attempt to molest the lady, then conducts the Spaniard and his mistress to an inner apartment where they may repose themselves.

Another signal is given from without, and the door again opened, when another party of the Banditti enter, leading the ass with Gil Blas and Black blindfold; they bring them to the front of the stage, then release their hands—Gil Blas immediately pulls the handkerchief from his eyes, seems much surprised at his situation—looks for the asses head, and turning round, sees his black-faced fellow traveller—jumps off the ass frightened—the black is also released, and sent to his master; the captain orders them to strip Gil Blas, and finding only his tobacco pouch, stopper, &c. (they having presented the captain with the money they took from him) his other things are ordered to be returned him, and he is asked to continue with them as one of the crew.

## D U E T.

GIL BLAS and CAPTAIN.

*Captain.* Your name my boy?—with us enlist,

*G. Blas.* Gil Blas my name—and here's my fist— [Shakes hands



**Captain.** We want a tight and handy lad,  
And thou art just the thing, egad,

To wait at table—hand the bottle,  
A fowl to steal, or goose to throttle,  
**G. Blas.** You'll find me apt, upon my word,  
At either bottle, glass, or bird.

**Captain.** Or if thou'rt nobly bent on plunder  
With pistol cock'd—S'death, blood,  
and thunder!—  
“Stand and deliver is the word,  
“Or take your death by fire or  
sword.”

Then follow us, we'll lead to glory:  
**G. B. [aside]** Or gallows else—th' road's be-  
fore you.

Excuse me, Sir,—at home, ob-  
servant  
In safety—let me wait your hum-  
ble servant.

End of the duet the cook is called, (an old fat woman with a red face) and G. Blas is introduced to her by the captain, and told he is to become her assistant; G. Blas bows grotesquely to her; she orders him to follow her to the kitchen, and help her to prepare for supper.—A signal is given from without.

centinel opens the door, and one of the banditti, who is supposed to have been out as a spy, comes down—says there is a stage-coach passing the forest with rich passengers; the captain calls for his arms, and leads them all out to the attack.—G. Blas returns from the Kitchen, and is preparing to lay the cloth—seems to lament his captivity, and spying the centinel asleep on his post, goes softly up and is stealing the keys out of his pocket—the cook having missed him, comes out, and perceives he is attempting his escape, steals slyly after him, and just as he has got the keys takes them from him, and knocks him down with the ladle—the centinel wakes and presents his carbine at him—he kneels for forgiveness, and both beat him again into the kitchen. A signal is given, and the door opens—the captain and banditti return with the following prisoners and plunder: Father Dominic, (a fat Friar) and a Lay-Brother, (a starved Friar)—N. B. All the prisoners are two by two, and blindfolded.—A Miser, poorly attired; and a young Beau; a Dancing Master; and a Lawyer; a Jew, with a box of trinkets, &c.—They lead them forward, take off their hoodwinks, and Gil Blas is ordered to search them; he first searches the fat Friar, and finds in his pockets a neat's tongue, a polony, and a piece of

cake, and in his hood discovers a purse of money—G. Blas then searches the Lay Brother, and finds in his pocket a row of beads, a piece of crust and a phial of water; then one of the banditti produces a box, which he says belongs to the fat Friar, with the following inscription on it, “Father Dominic’s Luggage, Books of Devotion, &c.—they demand the key, and upon opening it discovers a ham, a venison-pasty, a bason of portable soup, bottles of wine, &c. and on the lid of the box wrote “Provision for the Convent—he gives the neats tongue and a goblet of wine to the starved Friar, who devours it greedily, and makes Father Dominic take the crust and water—Next searches the Miser, and takes out a large bag of money, and a pocket book concealed in the lining of his coat—from the Beau, a long gaudy empty purse, pack of cards, and a pair of dice—from the Lawyer they take a heavy purse, open his green bag, destroy his briefs, &c.—from the Dancing Master his snuff-box and kitteau, and a piece of rosin, and a pair of cheats with ruffles—from the Jew his trinkets; and G. Blas offers him a piece of polony.—After having searched them all, the captain orders them to be conveyed away. The supper table and benches are then brought forward—the banditti seat themselves, with the

captain at the head of the table—G. Blas attends them, and during his attendance makes free with wine, &c. The banditti sing the following

## C A T C H.

Fill the glass—the glass that's right;  
 Fill the glass, new joys invite;  
 Wine elates—and mirth creates,  
 Bacchus then shall crown the night.

Give a toast!—a toast I pray?  
 Give a toast without delay;  
 Wine, you know, makes speeches flow,  
 Neighbour then, what do you say?

May success, success abound,  
 May success be ever found;  
 Always gay, as we're to day,  
 Comrades, let the toast go round,

During the supper the bottle passes merily round, at the end of the repast, the captain proposes another enterprize, calls the cook, orders her to receive the keys—gives her a particular charge to secure Gil Blas in the inner apartment, and bids her fasten the cavern doors—they all sally forth and the cook follows them to the door, locks



and bolts it—in the meantime Gil Blas watches her anxiously—seems to meditate the present moment as the time for his escape, and determines to take the advantage of it, for which purpose, he is going to secure a pistol, but is prevented by the immediate return of the old woman, who having fastened the door returns with the keys in her pocket, orders G. Blas to take alight and go off, (as showing him where to sleep;) thro' a door, which leads to an inner part of the cave.

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### SCENE VI.

*Another Part of the the Cavern, with Hammocks and Places to Sleep in, a large Door-way to it.*

The old Woman enters thro' the door-way followed by G. Blas, she shews him a hammock, and says he's to rest there, G. Blas takes the light from her, appears very sleepy and wishes her good night, she returns again thro' the door and fastens it after her; G. Blas takes the candle, surveys the place, and over the door espies a light hole, thro' which he says he'll endeavour to escape—goes round to his cabbिन and sees the black servant fast asleep, wakes him, asks his assistance to

climb up to the light hole, and promises to let him out when on the other side—blackey likes the scheme and desires him to inform his master of it—then draws back a canvas at another cabbin and discovers the Spaniard and his Lady reposing themselves—G. Blas informs them of his invention and promises to effects their escape with his own—then takes a cord which he finds in his cabbin with that climbs up the rock to the hole, and gets thro' it,—tells the Spaniard he'll descend into the other cavern and open the door to let them out—fastens the rope and appears to descend within—the Spaniard and Lady return to their cabbin to wait for him.—the scene changes to

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S C E N E VII.

*The Cave with Stair-case and Kitchen as before, the Centinel is discovered sleeping on his Post; with only one Lamp, being within the Kitchen, and the old Women discovered sleeping on a squab within the Kitchen, with the keys hung over her head.*

After some little time G. Blas drops a rope from above, by which means, he descends, takes a pistol, goes up and perceives the Cook is asleep, menaces to shoot her if

She should attempt to impede his escape;  
 goes softly up to the kitchen, binds the  
 Cook to her bed, takes the keys, opens the  
 door, releaves the Spaniard, his Mistress and  
 black Servant, then goes up to the coffer  
 where he saw the Captain deposit the money,  
 takes out two or three bags, they all arm  
 themselves, goes softly up the stair-case,  
 where they find the centinel fast asleep  
 G. Blas steals his pistols from his girdle, and  
 the Spaniard seizes his carbine, he wakes, they  
 present their pieces and threaten to kill him  
 if he makes any resistance, they there bind  
 him to the rock, hand and foot, opens the  
 door with great precaution and Spaniard,  
 Lady and black Servant, exit. greatly pleased,  
 G. Blas is following, but seeing the ladle,  
 reflects on the blow the Cook gave him, takes  
 it up and strikes her over the head with it,  
 thus runs off thro the door laughing; Cook  
 wakes with the blow, attempts to rise, but  
 is fast bound to her bed, the Cook and  
 Centinel bawls to each other for assistance  
 but cannot stir. The scene closes.

*End of the first Act.*



## ACT SECOND

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### SCENE I.

*A Street in Valladolid — one side of the Stage a Habit Makers Shop; on the other, a Tavern, with Billiards, &c. on the Sign.*

**E**NTER Gil Blas, Spaniard, his Lady, and black Servant, as just arrived—they congratulate each other on their escape from the Banditti—the Spaniard tells Gil Blas he has now reached his home, and invites him to his house—Gil Blas declines the invitation and they take leave of each other—the Spaniard, Lady, and Servant exit—Gil Blas seems to dislike his present dress, produces the money he has stole from the cave, and determines to purchase new habiliments, for which purpose he goes to the habit-makers shop—a master taylor comes out—Gil Blas



asks for new clothes—taylor brings out a very elegant suit, with hat, feather, &c.—they agree in the price, and taylor invites Gil Blas into his house to put them on.

Enter Dr. Sangrado with his daughter Viletta under his arm, followed at a distance by Silvio [her lover] who seems to wish for an opportunity of speaking to her—they are met by an old woman leading her son, who appears to be very ill—they apply to the doctor for his advice, he demands his fee, which being complied with, he feels the boy's pulse and recommends "bleeding and warm water"—in the mean time Sylvio shows a letter to Viletta, which he wishes for an opportunity of giving her, but the father's presence prevents him; at last he puts it into an orange and presents it to her—the doctor having sent away his patient, spies Sylvio—seems much enraged at his addressing his daughter, and takes her off with him Sylvio bows and retires.

Gil Blas returns from the taylor's, in a new, rich, elegant dress with a hat and feathers, a toledo by his side, &c. seems to admire himself—enter several characters as going to the gaming table—a Spaniard—a young Dutchman—a Frenchman—a Turk—

—and a beau Jew—the last salutes G. Blas, and asks him if he will go in and throw a main, to which he assents, and they exit together.—scene changes to

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## SCENE II.

*Chamber in Tavern—A Hazard Table in middle of the Stage, two Card Tables on each side, with Chairs, &c.*

Several characters discovered gambling—the Jew introduces G. Blas to the hazard table, and in a little time wins all his money, G. Blas stamps and seems to curse his fortune the Jew asks if he will play any more—G. Blas says he has no money left—the Jew points to his button and loop and offers to set money against it—'tis agreed to and the Jew wins it,—then sets against his jacket, coat, &c. and strips him of all—the company laugh at him—he goes off enraged, [stripped to his waistcoat] the characters return to gaming, at last quarrel and fight ensues.—scene changes.

## S C E N E III.

*A Street, with Dr. Sangrado's House in the middle of the Stage, his Name over the Door with the Sign of the Pestle and Mortar.*

G. Blas enter, as stripped from the gaming table, seems lamenting his fortune, when he is met by Fabricious [a servant,] his friend, to whom he relates his misfortune, Fabricius advises him to go to service—at this instant Sylvio enters, to whose service he recommends him—Sylvio informs him his mistress lives at the doctors, and if he can contrive to procure her elopement with him, he will make his fortune—G. Blas undertakes it and begs he will provide him with a suit of doctors clothes for the purpose—asks Fabricious if he will join in the plot, who consents—G. Blas requests them to follow his advice, and they exit together.—Enter Sangrado with his daughter as having just taken Sylvio's letter away from her, threatens her, knocks at his door, which is opened by a Duenna, to whose care he commits Viletta—gives a key and orders Duenna to lock her up—the girl refuses to go—Duenna takes her by the hand, the girls attempts to bite her fingers, &c. and then runs into the house, the

Duenna after her, and the doctor follows, lookin ground with great precaution, and fastening the door after him.

Re-enter Sylvio with G. Blas [disguised as a doctor] followed by a servant wheeling on a sedan chair, and Fabricius dressed as a patient, with his face whitened, &c — G. Blas informs the patient he is to appear very ill, and then puts him into the sedan chair (having first put Sylvio in and dropt a curtain before him to conceal him) G. Blas assuming the doctor, goes up and knocks at Sangrado's door, which the doctor opens himself—demands what they want, G. Blas says he wishes to consult with him on the case of his patient—Sangrado orders him to be brought into his house—they wheel in the sedan and all follow it.—scene changes to

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#### SCENE IV.

*A Chamber in Dr. Sangrado's House, with a great many medical and chymical apparatus, an electrical machine, &c. a skeleton, and a stuffed alligator hung up, and a great arm chair and another on with a table.*

Enter Viletta, followed by the Duenna, who seems chiding her; the girl makes



mouths at her—Duenna brings her a chair, and order her to sit down, which she does, and gives her a book to read, she throws it away—the Duenna picks it up, menaces her out, goes at wing, and returns immediately with a work-bag and a little cane in her hand—brings her to her chair again, makes her sit down, and threatens to beat her unless she works; then draws her own chair to sit by her—Viletta seems to work reluctantly, and as the Duenna places her chair by her side, draws away and turns her back; the Duenna draws her chair towards her again, and pins Viletta to her apron, then begins to read to her, she stops her ears and wont attend to her—here the Duenna sings.

COME miss pert don't be naughty,  
 Be a good girl my deary,  
 Shun fine men who are faulty,  
 Pray don't let 'em come near you;  
 For they will flatter and swear,  
 Young virgins like us to deceive,  
 And when we have granted their pay'r  
 They leave us fair creatures to grieve!

[Viletta making mouths at her]

Oh 'tis so sweet at sixteen,  
 " My angel, my dear, and my love;"  
 But when the bloom is off the peach,  
 As the bee from the flower they rove!

Like me then their falsehood despise,  
 Of Cupid's darts let 'em complain,  
 And shew from the fire of eyes,  
 That their sighing and dying is vain.

[Viletta, &c.]

At the end of the song Viletta gets a way from the Duenna, throws the work down, and runs round the room, the Duenna after her. Sangrado enters, says he must bring a patient in there, and orders Viletta to go into the next room—the Duenna attempts to turn her in, she runs away, Sangrado kicks at her, tumbles down and his wig comes off; the Duenna attempts to catch hold of her and falls—Viletta pulls off the Duenna's cap, throws it at her, and runs into a door in the scene.—G. Blas enters during the last incident, and sees Viletta go into the door, helps Sangrado up, and asks what's the matter?—Sangrado complains of his daughter's disobedience—G. Blas mentions his patient, and requests to have him brought in—the Duenna is sent to order the chair in—the servant wheels in the sedan with Fabricius, as before; the chair is opened and the patient led out, who appears to be very ill, they seat him in a great arm chair, Sangrado feels his pulse, shakes his head, G. Blas does the same; they seem to consult, &c.

RECITATIVE.

G. Blas. Now let's consult,

San. Agreed,

G. Blas. Agreed,

He's very bad,

San. I think he is indeed. [*feeling his pulse*]

TRIO.

G. Blas. A fever he's got, and must sure go  
to pot,

If your skill cannot give him  
some quarter ;

San. I hold it but good we take two  
quarts of blood,

And replenish his veins with  
water ;

G. Blas. Warm water !

Fabricius. Blood and slaughter ; [*rside*]  
And replenish his veins warm warm  
water.

II.

G. Blas. By the face Sir to view he is drop-  
fical too,

And such practice with danger is  
fraught Sir,

San. Not at all, well I know, if the sto-  
mach o'rfrow,

There's nothing dilutes like warm  
water ;

G. Blas. Warm water !

San. Warm water !

Fabricius. Death and slaughter !

San. There's nothing dilutes like warm  
water.

III.

*Blas.* From his habit I fear, a decline Si<sup>r</sup>  
is near,

*San.* A disorder that's not worth the  
heeding,

For well, I am sure, water drofies  
can cure,

And consumption's best remedy's  
bleeding.

*G. Blas.* Bleeding!

*Fabricius.* Bleeding! [*aside to G. Blas.*

*G. Blas.* Pho, not worth heeding [*aside to Fab.*

*San.* And consumption's best remedy's  
bleeding.

Sangrado orders servants to fetch warm water, &c. and exit himself to see it properly prepared—the sick man appears in conversation with the Duenna; in mean time Gil Blas steals up to the sedan chair, pulls back the curtain, and Syliro comes out—Gil Blas points out to him where Viletta is, and Syliro goes into the room unperceived by Duenna—Sangrado returns with a large earthen pitcher and two tea-kettles of boiling water; places the pitcher on the table, and pours the kettles of water into the pitcher, then lifts it to the patient's head, who reluctantly drinks it—Sangrado shews the pitcher empty, orders Duenna to go and put on another kettle of water, and bids Gil Blas prepare the patient to be bled—The patient seems to complain of a pain in the bowels, Sangrado says he'll soon cure that, and leads him to the electrical machine, where Sangrado prepares to give him a shock—Sangrado winds the machine,



the patient touches it with conductor, and with the supposed violence of the shock. down apparently dead—Sangrado seems frightened—Gil Blas shakes his head, feels his pulse, says he's dead—Sangrado runs about greatly alarmed, and exits for lancets to bleed him—patient jumps up and says he will not be doctor'd any longer—Gil Blas runs to the room door where his master and Viletta are, tells them now's the time to escape; desires Syliro to put on the patient's flannel wrapper and night cap; put Viletta into the chair, concealed behind the curtain; then Syliro, as patient takes the seat, and Faricius is ordered to hide in Viletta's room—Sangrado returns with lancets to bleed the patient; G. Blas informs him he has recovered him, and that he wishes to be sent home, to which Sangrado, after receiving his fee, agrees; bids Syliro, as the patient, good bye, and they are wheeled off in the chair, followed by Gill Blas.—Sangrado seems highly pleased at having got his patient alive out of the house; calls on Duenna and asks for his daughter, she says she's in t'other room, is ordered to call her, Duenna goes in and returns immediately frightened and screaming, and runs off; the Doctor goes up to see what's the matter, and the supposed Patient comes out wrapped up in a blanket (having lost his clothes) with a phial in his hand, and shaking his head at Doctor, stalks slowly across the stage; Sangrado supposing 'tis the Ghost of the Patient he has murdered, runs off, crying, a Ghost, a Ghost. Fabricius runs out of the house laughing, scene changes to

## S C E N E V.

*A Village Church-yard, with a distant view of a Gothic Cathedral.*

Enter G. Blas, followed by servant wheeling sedan chair, Sylvio and Viletta come out of it—Sylvio having thrown off his patients disguise,—pays his addresses to his mistress, points to the church—shews a ring, and asks her to consent to their marriage—he agrees, G. Blas meets father Dominic, whom they ask to marry them—he consents [having first demanded money] and they exit to perform the ceremony—Fabricius runs in (in his blanket) tells G. Blas the doctor having missed his daughter has raised a pursuit in search of her—Fabricius asks for his clothes G. Blas says he has not got them, and advises him to conceal himself in the sedan chair, which he does—and as the man is wheeling him off, Sangrado enters, attended by servants arm'd—Sangrado orders the servants to seize the chair, and collars G. Blas—shakes off his wig, discovers his head of hair and finds him an impostor—threatens to hang him—and demands his daughter—G. Blas says she's concealed in the chair—Sangrado orders them to search out—pops Fabricius in a blanket and runs off, servants frightened, run away—in the mean time G. Blas unbuttons his waistcoat and runs off, leaving his doctors habit in Sangrado's hands who stamps about enraged and disappointed the church bell ring at a distance and the friar enters preceding Sylvio and Viletta from church, as just married—they kneel to Sangrado, who appears much exasperated

and refuses to be reconciled—G. Blas (who returns with them) says its in vain to withhold his consent as they're really married—Sangrado exits, enraged—Sylvio gives G. Blas a purse and promises to make him happy—the bells ring agin, and they all exit pleased.

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## S C E N E VI.

*A Wood,*

Enter several lads and lasses as going to a country fair—Sylvio and Wife, with G. Blas come on and express their intention of going to the fair, they are joined by two Spanish dancing girls [with guitars] who ask them if they will go and see them dance, they consent. And exit all together.

## S C E N E VII.

*A distant View of a Village,—the front of the Stage a Green, with a Spanish Fair—Fair Stalls set out with Toys, ribbons, &c,—at top a Mountebank's Stage and a House, out of the Window of which, appears a Rope Dancer, Vaulting, &c.—Raree Shows, &c. are performing—A Public-house, with Bench and Table before the door.*

A great number of characters discovered at fair as a savoyard girl—a cymbol girl—a mountebank doctor—and merry andrew—a man with a dancing bear—a dancing dog, &c. lads and lasses discovered buying things at the fair—they go up to the mountebank's stage, who sells them drugs—while the merry andrew pulls ribbons out of his mouth, &c.

Sylvio and Wife, with G. Blas come on, seat themselves at door of a public house and call for refreshment—the mountebank doctor brings merry andrew forward—gives notice of his eating stones, which are brought on a plate—Sylvio, &c. give him money, afterwards one of the dancers asks Sylvio, &c. if they shall perform for them—they answer in the affirmative, and give money—a droll, or dance is performed by Punch and his Wife, two guitar girls, &c.—a country dancs, in which all the characters join and the curtain drops.

F I N I S.

S C E N E VII.

7 JA 69